

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 51—No. 17.

SATURDAY, APRIL 26, 1873.

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5d. Stamped.

HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), April 26, Verdi's Opera, "IL TROVATORE." Mastrico, Signor Mongini; Il Conte di Luna, Signor Del Puente; Ferrando, Signor Campobello; Ruiz, Signor Rinaldini; Un Zingaro, Signor Casaboni; Azucena, Madame Trebelli-Bettini; Ines, Mdle. Bauermeister; and Leonora, Mdle. Tietjens.

Director of the Music and Conductor—Sir MICHAEL COSTA.

Next Week—Extra Night.

MONDAY Next, April 22, Rossini's Opera, "SEMI-RAMIDE." Assur, Signor Agnesi; Idrone, Signor Rinaldini; Oro, Signor Campobello; L'Ombra, Signor Casaboni; Arace, Madame Trebelli-Bettini; and Semiramide, Mdle. Tietjens.

TUESDAY Next, April 23, Flotow's Opera, "MARTA." Lionella, Signor Italo Campanini (his first appearance this season); Plumkett, Signor Agnesi; Lord Tristan, Signor Borella; Nancy, Madame Trebelli-Bettini; and Lady Enrichetta (Marta), Mdle. Alwina Valleria (her first appearance).

Subscription Night.—Production of LA FAVORITA.

ON THURSDAY Next, May 1, will be performed (for the first time under the present management), Donizetti's Opera, LA FAVORITA, with new scenery, dresses, and appointments. Fernando, Signor Antonio Aramburo (his first appearance); Alfonso XI., Signor Mendioroz; Baldassare, Signor Castelmari (his first appearance); and Leonora, Mdle. Tietjens (her first appearance in that character at Her Majesty's Opera).

Doors open at Eight; commence at Half-past Eight. Dress circle, 10s. 6d.; amphitheatre stalls, 7s. and 5s.; gallery, 2s. Box-office open daily from Ten till Five.

CRYSTAL PALACE.—THIS DAY, SATURDAY.

April 26, at Three.—Mr. MANN'S BENEFIT CONCERT and the AFTER-NOON PROMENADE.—Programme will include Symphony in B minor—unfinished (Schubert); Choral Fantasia (Beethoven); Overture, "The Walpurgis Night" (Mendelssohn); and "Tannhäuser" (Wagner). Madame Otto-Alvsleben, Mdle. Ostara Torriani, from Her Majesty's Opera (her first appearance); Signor Agnesi, and Mr. Sims Reeves. Solo violin—Madame Norman-Néruda. Solo pianoforte—Mr. Charles Halle. The Crystal Palace Choir. Full Orchestra. Conductor—Mr. Manns. Single numbered stalls, Half-a-Crown; admission to the Palace, Half-a-Crown, or by Guinea Season Ticket. N.B.—Stall tickets can now be secured at the Ticket Office.

MDME. ALVSLEBEN and Mdle. TORRIANI in

MR. MANN'S BENEFIT CONCERT, THIS DAY.—CRYSTAL PALACE.

MR. SIMS REEVES and Signor AGNESI in Mr. MANN'S BENEFIT CONCERT, THIS DAY.—CRYSTAL PALACE.

MR. CHARLES HALLE and Mdme. NORMAN-NÉRUDA in Mr. MANN'S BENEFIT CONCERT, THIS DAY.—CRYSTAL PALACE.

PHILHARMONIC SOCIETY.—Conductor, Mr. G. W.

CUSINS.—Dr. HANS VAN BULOW will make his first appearance in England, at the Third Concert, MONDAY, April 25, and will play Beethoven's Concerto in E flat, Stalls, 10s. 6d.; tickets, 7s., 5s., and 2s. 6d. Stanley Lucas, Weber and Co., 84, New Bond Street, W.

PHILHARMONIC SOCIETY.—Conductor, Mr. G. W.

CUSINS.—St. James's Hall.—THIRD CONCERT, MONDAY, April 28th, at Eight o'clock. Symphony, letter Q (Haydn); Concerto for pianoforte in E flat (Beethoven)—pianoforte, Dr. Hans von Bülow (his first appearance in England); Overture, "The Nibelung" (W. Sterndale Bennett); Symphony, "The Reformation" (Mendelssohn); Solos for pianoforte—pianoforte, Dr. Hans von Bülow; Overture, "Der Fliegende Holländer" (Wagner). Vocalists—Mdme. Otto-Alvsleben and Mdle. Geimina Valdi (her first appearance). Stalls, 10s. 6d.; balcony (reserved), 7s.; unreserved, 5s. and 2s. 6d. Stanley Lucas, Weber and Co., No. 84, New Bond Street, W.; Austin's Ticket Office, St. James's Hall; Lamborn Cook; Clappell; Mitchell's Royal Library; R. Ollivier; Keith, Prowse and Co.; and A. Hays, Royal Exchange Buildings.

HERR and MADAME SAUERBREY'S EVENING

CONCERT, under the patronage of
The Duchess of NORTHUMBERLAND,
The Duchess of ARGYLL,
The Countess of HADDINGTON, &c.,
THURSDAY, May 1, at the HAMOVER SQUARE ROOMS. Vocalists—Miss Katharine Poyntz, Madame Sauerbrey, Mr. Alfred Hemming, Mr. Maybrick. Violin—Herr Ludwig. Pianoforte—Herr Sauerbrey, and his pupil, Miss Lizzie Glass. 27, Springfield Road, St. John's Wood.

ROYAL ITALIAN OPERA, COVENT GARDEN.

PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), April 26, will be performed (for the first time this season) Verdi's Opera, "RIGOLETTO." Gilda, Mdle. Albani; and Il Duca, Signor Nicolini.

Conductor, Signor BEVIGNANI.

Extra Night.

ON MONDAY next, April 23, "FAUST E MARGHERITA." Margherita, Mdle. Smorschi; Méfistofele, Signor Nannetti (his first appearance in England); Valentino, Signor Cotogni.

Conductor, Signor VIANESI.

ON TUESDAY next, April 29, "LA SONNAMBULA." Amina, Mdle. Albani; Elvino, Signor Nicolini.

Doors open at 8 o'clock; the Opera commences at 8.30.

MR. TRELAWNEY COBHAM'S MATINÉE

MUSICALÉ will take place on FRIDAY, 2nd May, at 24, BELGRAVE SQUARE, assisted by the following Artists:—Madame Florence Lancia, Miss Eleanor Armstrong, Miss Purdy, Miss Hope, and Mdle. Limia; Signor Gardoni, Mr. Trelawney Cobham, Signor Caravoglia, Signor Federici, and Signor Foll. Pianoforte—Signor Tito Mattel. Conductors—Signor Pissini, Mr. Henry Parker, and Mr. Ganz.

MR. TRELAWNEY COBHAM will sing at St. James's

Hall, 30th Inst.; at his own Matinée, 2nd May; St. George's Hall, 5th; Cardiff, 7th; Eyre Arms, 8th; Mdle. Angela's Matinée, 13th; St. James's Hall, 19th; Beethoven Rooms, 22nd; and St. George's Hall, 26th. Address, 23, Somerset Street, Portman Square.

MDLE. ALIE LINDBERG (the Russian Pianist),

begs to announce her FIRST MORNING CONCERT, at the HAMOVER SQUARE ROOMS, on MONDAY, April 29, at Three o'clock, when she will be assisted by Mdme. Elena Corani, Miss Mary Crawford, and Mr. Thurlay Beale. Violin—Herr Wiener. Violoncello—Herr Daubert. Conductors—Herr W. Ganz, Mr. O. Williams, Signor E. Corani, and Mr. Docker. Stalls, 10s. 6d.; reserved seats, 7s. 6d.; at Novello's, 1, Berners Street, and at the Rooms.

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The ANNUAL PERFORMANCE of Handel's Oratorio, the "MESSIAH," on FRIDAY Evening, May 2, at St. James's Hall, at Eight o'clock. Mdme. Lemmens-Sherrington, Miss Georgina Maudsley, Miss Marion Severn, and Mdme. Patey; Mr. Edward Lloyd, Mr. W. H. Cummings, Mr. Lewis Thomas, and Signor Foll. Principal Violin—Mr. J. T. Willy. Trumpet—Mr. T. Harper. Organ—Mr. E. J. Hopkins. The Orchestra and Chorus complete in every department. Conductor—Mr. W. G. Cusins. Tickets, 10s. 6d., 5s., 2s. 6d.; of all the principal Musicellers; and of Mr. Austin, Ticket Office, St. James's Hall.

M. BILLET'S CONCERTS, ST. GEORGE'S HALL.—

PROGRAMME of the FIRST RECITAL, TUESDAY Afternoon, April 29. Vocalist—Mdme. Florence Lancia. Violin—Mons. P. Salnton. Violoncello—M. Pague. Pianoforte—M. Billet. Trio, in F, Op. 50, No. 2, for Pianoforte, Violin, and Violoncello (Schumann); Mazurkas, "L'oiselet" and "Aime moi" (Chopin); Sonata, in C minor, Op. 35, for Pianoforte alone (Dussek); Grand Sonata, Op. 47 (dedicated to Kreutzer), for Pianoforte and Violin (Beethoven); Song, "Zuleika" (Mendelssohn); "Presto scherzando," in F sharp minor (Mendelssohn); "Nocturne," No. 4, in A major (Field); "Ungarische Tänze," Nos. 6 and 7 (J. Brahms)—for Pianoforte alone. Subscription Ticket for the Series of Three Recitals, One Guinea. To be had of M. Billet, 17, Keppel Street, Russell Square; and at St. George's Hall.

MRS. JOHN MACFARREN'S MORNING

CONCERT on FRIDAY, May 9, at HAMOVER SQUARE ROOMS. Vocalists—Miss Banks, Mdle. Nita Gastano, Mr. Vernon Rigby, and Mr. Santley. Pianoforte—Mrs. John Macfarren. Violin—Mr. Carodius. Violoncello—Herr Daubert. Conductor—Mr. Walter Macfarren. Part 1.—Scherzo, Allegro con spirito (Dussek); Polonaise Brillante, piano and violoncello (Chopin); Aria, "Deh vieni," Figaro, (Mozart); Aria, "Nacque al bosco," Eric (Handel); Sonata quasi Fantasia, "Moonlight" (Beethoven); Cavatina, "What is this love?" She Stoops to Conquer (G. A. Macfarren). Part 2.—Song "The Message," (Blumenthal); Sonata in A, pianoforte and violin (Mozart); Air, "Au printemps" (Gounod); Hunting Song (A. Piat); Song, "She wandered down the mountain side" (F. Clay); Cantabile and Rondo, piano, violin, and violoncello (Haydn). 15, Albert Street, Gloster Gate, N.W.

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and
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERDALE BENNETT, Mus. D., D.C.L.

The EASTER TERM will commence on MONDAY, the 28th inst., and will terminate on Saturday, the 26th July.

Candidates for admission can be examined at the Institution on any Thursday, at Eleven o'clock.

By Order, JOHN GILL, Secretary.
Royal Academy of Music,
4, Tenterden Street, Hanover Square.

"KILLARNEY."
MISS BLANCHE REIVES will sing Balfe's popular Song, "KILLARNEY," on April 29th, at Walworth; May 7th, Town Hall, Shoreditch.

"THE MESSAGE."
MR. VERNON RIGBY will sing Blumenthal's very popular Song, "THE MESSAGE," at Mrs. John Macfarren's Morning Concert, on Friday, May 9, in Hanover Square Rooms.

"MARINELLA."
MR. WADMORE will sing Randegger's admired Song, "MARINELLA," at the Lecture Hall, Sydenham, April 29.

MISS PURDY will sing on the 29th and 30th inst., City; 1st May, at Mr. Trelawney Cobham's Matinée; and on the 5th, Hanover Square Rooms. Address, 35, Victoria Road, Kensington, W.

"ONE WORD."
MADAME SAUERBREY and MR. ALFRED HEMMING will sing Nicolai's popular Duet, "ONE WORD" ("Dis moi un Mot"), at Herr and Madame Sauerbrey's Concert, at the Hanover Square Rooms, on Thursday Evening, May 1.

MR. VAN HEDEGHEM is open to Engagements.
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THE GUITAR.
MADAME SIDNEY PRATTEN, Teacher of this elegant Instrument, is in town for the season. For Lessons and Engagements for public and private Concerts, address to her residence, 224, Dorset Street, Portman Square, W.

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HERR HANS VON BÜLOW begs to announce his arrival in London. All applications respecting engagements to be made to Mr. George Dolby, 52, New Bond Street, W.

MR. JENNINGS.
MR. JENNINGS, for many years Principal OBOEIST, Manchester Gentlemen's Concert Society, Liverpool Philharmonic Society, Mr. Halle's Concerts, &c., begs to announce that he has quitted Manchester and taken up his permanent residence in London, and is free to accept Engagements. This announcement is rendered necessary, from the fact that his long connection with Liverpool and Manchester has for many years prevented his accepting Engagements in London. Address, 50, Shursted Street, Kennington Park, S.E.

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"IL TALISMANO."

MESSRS. DUFF & STEWART, 147, OXFORD STREET, have the pleasure to announce that they have entered into arrangements with Madame BALFE for the publication of the late M. W. Balfe's Grand Opera, now in rehearsal at Her Majesty's Opera.

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Price 3s.

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Duet, for two Mezzo-Soprano Voices,
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THREE SONGS FOR VOICE AND PIANOFORTE.
No. 1. "THE VOICE OF SONG,"
No. 2. "THE OLD BALLAD,"
No. 3. "LADY MINE."
Composed by W. LOVELL PHILLIPS.
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BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
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"ANOTHER WORLD."*

(From the "Spiritualist," March 15.)

This is a curious book, which professes to describe the manners and customs of people dwelling upon another planet. In the preface, the editor of the book states that the account is derived not from the imagination but from actual knowledge, and is not written as a satire upon the follies of mankind. He adds, that many years passed away, and many tests were applied, before all doubts as to the reliability of the information received were removed from his own mind, but that if he attempted to explain how the facts reached him, the incredulity of the reader would be increased, because similar experiences would be outside the pale of his own knowledge.

Accepting the statement of the anonymous editor, that he believes the contents of the book to be drawn from actual knowledge, the probability is that the narrative was given through the mediumship of a private individual. It is not impossible that spirits from another planet may sometimes communicate, with more or less precision through a medium; it is also not impossible that scenes upon another world may be observed through the agency of clairvoyance, though many long years must pass away before all the sources of error incidental to the obtaining of knowledge by these methods can be understood and eliminated. The statements made in the book are like those which might be received through a partially developed trance or writing medium. In such cases the messages are often very much unconsciously coloured by the thoughts of the medium, especially when the medium is one who never becomes insensible while the communications are being given.

The professed author of the book narrates how he became the chief ruler of Montalluyah, and at once began to reform the evils existing in society throughout his empire; but the circumstance is palpable that the evils he had to remove were precisely those which afflict English society at the present day. There is less difference at the outset between the dwellers in London and the dwellers in Montalluyah, than there is between an Englishman and a Chinaman. Thus, the description of the original condition of Montalluyah would appear to have been conceived in an English brain, or to have had to pass through the brain of an English person before it was written. When it is remembered that the differences in the force of gravity and the amount of temperature would cause such very great physical differences in all kinds of organic life upon another planet, as compared with organic life upon the earth, when, also, the variations in the length of day and night are considered, it becomes the more evident that many of the thoughts in the book are of mundane origin. A vague idea pervades the popular English mind, that electricity has extraordinary powers. If a table rises in the air, or anything inexplicable takes place, Mr. Grandy often satisfies her own mind with the remark, "It's all electricity!" In the book now under notice, there are said to be many different kinds of electricity which are applied upon another planet to a great variety of useful purposes, yet no practical information is given in the book how to separate the alleged different kinds of electricities, or how to apply them to the useful purposes mentioned, so that the communication stops just where it might begin to be valuable. The editor of the book, it is but fair to state, is conscious of the shortcomings just mentioned. He says, speaking of himself in the third person:—

"If the fragments had been less fragmentary, and fuller information had been offered on the various subjects which fall under consideration, he would have been better satisfied. Nevertheless, he reflects that it would be hardly reasonable to expect, in facts made known under exceptional circumstances, the fulness of detail which we have a right to demand, when on our own planet we essay to make discoveries at the cost only of labour and research. He looks upon the fragments as 'intellectual aerolites, which have dropped here, uninfluenced by the will of man; as varied pieces detached from the mass of facts which constitute the possessions of another planet, and rather as thrown by nature into rugged heaps than as having been symmetrically arranged by the hand of an artist.'"

In all mediumship, the individuality of the medium and the individuality of the communicating spirit seem to be blended; sometimes the one preponderates and sometimes the other. The best mediums are easily and frequently entranced. The less developed mediums are seldom or never entranced; and the messages through these are usually very considerably unconsciously coloured by their own thoughts and modes of expression. If the contents of the book before us were given through mediumship, there would appear to be more of the individuality of the medium than of the spirit in the messages received, and whether the spirit attempting to communicate belonged to the earth or another planet, we think there is no evidence in the book to show. All communications of this kind should, however, be printed, with full particulars about the method by which they were given, and a description

* "Another World; or, Fragments from the Star City of Montalluyah. By Hermes. London: Samuel Tinsley. 1873.

of the development of the mediumship, so that the matter published may be of use to the rising body of students of mental science.

The book is an entertaining one, and contains suggestions of a valuable character relating to education and to social reforms. To the general reader it will be of as much interest as the late Lord Lytton's book, *The Coming Race*, it being a work of somewhat the same style.

HER MAJESTY'S OPERA.

When, in 1865, Mdle. di Murka came out at Her Majesty's Theatre in the opera of *Lucia di Lammermoor*, she created an impression not easily forgotten. The first thing to strike every amateur was her originality. Both vocally and histrionically her performance differed from that of any Lucia with whom the public had been familiar. In appearance and demeanour there was something weird about her, and this peculiarity was found to tell powerfully in certain situations where the fate-struck Lowland maiden is put well nigh to her wit's end. Conspicuous among these situations were the duet with Enrico, when a glance at the forged letter, exposing the infidelity of Edgardo, drives Lucia to despair; the signing of the contract, her acknowledgment of which calls down the malediction of her first incredulous, then utterly confounded, lover; and last, and most impressive, the scene of the madness. What struck everybody at that time can hardly fail to strike everybody now. Mdle. di Murka looks, acts, and sings the part almost precisely as she looked, acted, and sang it eight years ago. She shows genuine feeling in the duet with her brother, and deep-felt emotion in the scene of the contract—almost crouching at the feet of Edgardo, while that offended lover, in stentorian tones and with demonstrative gestures, delivers the well-known malediction. But, as always, the scene of the madness is the culminating point. In this absorbing situation, which the poet has so well imagined and the musician so powerfully expressed, Mdle. di Murka won rapt attention from the beginning, and retained it to the end. The extensive range of her voice enables her to master the *bravura* passages with ease, and to add no little of her own with equally safe assurance. It is not, however, particular parts of this scene which invite criticism, but the whole as conceived and executed. Thus regarded, it is in its way unique. That Mdle. di Murka was called back and unanimously applauded may well be understood. Success could not have been more fairly earned.

The Edgardo of the evening was Signor Mongini, who in the duet of Act 1, and the "Malediction," gave play to the vigour and enthusiasm for which he has so long been noted, both qualities helping to a fitting climax in the soliloquy of the death-scene ("Fra poco," &c.), upon which the curtain falls. Signor Mendioroz is an excellent representative of the important character of Enrico, which he not merely sings well, but acts with real dramatic intelligence. Signor Campobello, who has a bass voice of good quality, is a more than capable Raimondo, as was proved by his delivery of the air, with chorus, at the beginning of the third act. The subordinate characters of Arturo, Normano, and Alisa, were set down for Signor Rinaldini, Signor Casaboni, and Mdle. Bauermeister. The orchestra and chorus, under the direction of Sir Michael Costa, were all that could be wished; and the fine concerted piece (quintet and chorus), which is the prominent feature of the most striking and ingeniously constructed of Donizetti's many *finales*, was admirably given, and, as usual, enclosed.

On Saturday the opera was the *Semiramide* of Rossini, who in the first act is for the greater part as instinctively Babylonian as in almost all the rest he is unconsciously and unmistakably Italian. Nothing remains to be said about this the last opera written by the prolific and genial composer for the country of his birth; nor, taking into consideration who on Saturday night were the representatives of the leading parts, are many words required about the performance—among the finest, by the way, that has been listened to for years. The *Semiramide* was Mdle. Tietjens, *facile princeps* in the highest branch of lyric tragedy; the Arsace was Mdme. Trebelli-Bettini—who, as contralto in the same line, has now few competitors; and the Assur was Signor Agnesi, who acts the character of that mysterious personage, and sings the music which Rossini has put into his mouth so well that one might almost fancy him an Italian successor to the Italian

Tamburini. Even the tenor part of Idreno is competently filled by Signor Rinaldini; while Signor Campobello does his best for the music of the priest, Oro, and Signor Casaboni his best for that of the Ghost of Ninus—in both instances the result being satisfactory. All the familiar pieces which have for so very many years been accustomed to court applause, and, when adequately delivered, to obtain it, were successful on the occasion under notice. The garden air (with chorus), "Bel raggio lusinghier," when Semiramide exults over the return of Arsace, was given by Mdlle. Tietjens in her most brilliant manner; while the two airs of Arsace, "Ah quel giorno" (Act 1), and "In si barbara sciagura" (Act 2), sung as they were by Madame Trebelli, made their never-failing impression. The four great duets—"Bella imago," for Arsace and Assur; "Serbami ognor," for Semiramide and Arsace; the almost interminable duet at the opening of Act 2, when Semiramide and Assur, confederates in the murder of Ninus, mutually reproach each other; and that scarcely less interminable, though much more beautiful, one, "Ebbene a te ferisci," in which Arsace reveals to Semiramide the fact that he is her son and the son of the poisoned Ninus, containing one of the most tuneful and expressive *morceaux d'ensemble* ever composed by Rossini ("Giorno d'orrore")—were listened to one after another with the old attention and delight. And no wonder, for they could hardly have been better rendered. *Semiramide* is an opera in the well-going of which Sir Michael Costa has always displayed the utmost interest. From the overture (unanimously asked for again) to the end, the orchestra has a prominent part to play; while the introductory music in the Temple of Belus, and the elaborate *finale* to Act 1, when the avenging spectre of Ninus appears, to the accompaniment of music which Mozart himself might have written, claim the chorus as an auxiliary no less important than the orchestra. Nothing more impressive than the acting of Mdlle. Tietjens in this scene could be imagined; the orchestra and chorus were almost all that could be desired; and a nearer approach to a perfect rendering of this, one of the finest concerted pieces of Rossini, can hardly be imagined.

The operas given during the present week have been *Lucrezia Borgia* (Monday); *Rigoletto*, with a new *Rigoletto*, a new Maddalena, and a new Gilda in Signor Del Puente, Mdlle. Justine Maevitz, and Mdlle. Ostava Torriani (Tuesday); and *Semiramide* (Thursday). For to-night we are promised (as a novelty) the *Trovatore*. More about the new comers in our next number.

ROYAL ITALIAN OPERA.

Though Mdlle. Emma Albani is singing now, and Madame Adelina Patti is expected not long hence, the reappearance of the Hungarian, Mdlle. Smeroschi, so favourably received in July, 1872, was by no means an unwelcome event. Mdlle. Smeroschi made her *début* last year as Adina; this time she came forward with the still more important character of Rosina. One who could portray the heroine of *L'Elisir d'Amore* with such liveliness, and execute the music with such ready fluency, was not likely to fail in her delineation of Rossini's most vivacious heroine. Nor did Mdlle. Smeroschi in any way disappoint expectation; on the contrary, she even surpassed it, and her second assumption may be pronounced fairly equal, if not superior, to her first. Both her personal appearance and natural gifts fit her well for the two characters in which she has hitherto appeared among us. There is something undoubtedly in common between Rosina and Adina, although the former does not, like Donizetti's coquettish village heroine, first torment her devoted lover and then, at the most critical moment, appeal to him with gushing sentiment. The music given to Adina, moreover, is occasionally much after the style of that given to Rosina, admitting, as all must admit, that the superiority of the latter cannot for a moment be called in question. Taken as a whole, the Rosina of Mdlle. Smeroschi, while occasionally a little over-demonstrative, is a performance of more than average merit, and exhibits real dramatic perception. The music lies well for her voice,—a light *mezzo-soprano*, with the *soprano* quality in its upper range. She sang the famous soliloquy, "Una voce," extremely well, giving point to the emphatic sentences of the opening movement, and not a little significant meaning to certain parts of the *cabaletta*. The duet with Figaro, "Dunque io son, la fortunata," was also full of life and character,

though here and there surcharged with ornamental flourishes, not Rossini's, and by no means so good as Rossini's own text; but, as all her predecessors have taken, and as all her contemporaries, high and low, persist in taking similar liberties with the greatest master of florid vocal writing that ever lived, Mdlle. Smeroschi can hardly be blamed for assuming that she also is entitled to "embellish," and shine at the expense of the original. Besides, what she does in this way she does with perfect facility. In the "Lesson Scene" she introduced "Rode's air with variations," which has been sadly hackneyed, and seems to belosing the charm that once belonged to it. Still, it is more in keeping with the situation than some things to which of late years we have been habituated by eminent artists.

The part of Almaviva was taken by Signor Montanaro, another of Mr. Gye's most recent importations. Signor Montanaro is master of the secret, now so rare, of executing Rossini's florid passages with invariable ease and fluency. This he showed, in spite of apparent nervousness, in the opening serenade, "Ecco ridente il cielo," with its sequel; and still more convincingly in "A che d'amore," the concluding movement of the duet with Figaro—"All' idea di qual metallo." His recitatives, too, were delivered in the style of one well acquainted with the legitimate Italian school, and his phrasing was for the most part blameless; but there are other qualifications necessary to an ideal embodiment of the gallant and adventurous Count, and these qualifications Signor Montanaro cannot be said to possess. In fact, an ideal Almaviva is almost as seldom met with as an ideal Don Giovanni. Further details would be superfluous. About the Figaro of Signor Cotogni, the Bartolo of Signor Ciampi, and the Basilio of Signor Tagliafico, there is nothing new to say; enough that each in its way presented the well-known characteristics, and was as effective as on any previous occasion. The subordinate parts of Bertha and Fiorello fell, as usual, to Mdlle. Corsi and Signor Fallar. The performance generally, under the direction of Signor Vianesi, was very good; the overture was played with great vigour and precision; while the masterly, spirited, and elaborately constructed *finale* to the first act, so far as orchestra and chorus were concerned, offered few points for criticism.

On Saturday night last, Mdlle. Albani again appeared in *Lucia di Lammermoor*, and with the same marked success as on the Tuesday previous. The house was the fullest of the season.

The news of the death, after a very brief illness, of Mr. Augustus Harris, for five-and-twenty years acting manager at the Royal Italian Opera, and in all important affairs Mr. Gye's chief representative and confidential agent, was spread about the theatre early in the course of last Saturday's performance, and was heard with very general regret. Mr. Harris died in the afternoon of the same day from congestion of the lungs. His place will be difficult to fill up, for in his peculiar way he was unrivalled.

The operas performed during the present week have been—*Un Ballo in Maschera*, with Madame Saar as Amelia, Signor Pavani as the Duke, and M. Maurel—another stranger—as Renato (Monday evening); *La Sonnambula*, with Mdlle. Albani as Amina, and Signor Nicolini as Elvino (Tuesday); and *L'Africaine* (Thursday). *Rigoletto*, with Mdlle. Albani as Gilda, is announced for this evening. M. Maurel is a "hit." More next week.

NEWS FOR MESSRS. GYE AND MAPLESON.

The musical system of at least one "Star World"—according to *Hermes*, editor of that singular book, "*Another World*"—is very different from our own. In "*Another World*" "Do," "Re," "Mi," "Fa" are superseded by an alphabet of sounds through which definite ideas are expressed. In the happy country in question, a single harp, the effects being increased and varied by electricity, is said to combine in its tones the delicacy, expression, and oneness of a single executant with the brilliancy and power of a combined body of performers. If our musical instrument makers could adopt the plan here—what a boon for the lessees of our Opera Houses! To them the "electric harp" would sound most musical, though the reverse of melancholy, for the Saturday night orchestral payments would be confined to one instead of 80 recipients.

[What would the orchestral players on string, and wood, and brass, and percussion, say to this?—D. P.]

THE BENEFIT OF MME. PAREPA-ROSA AT CAIRO.

Since the opening of the Theatre here, there has never been a more splendid, gorgeous, or festive evening. We already announced, in No. 37 of this paper, the pieces sung by the celebrated artist; returning to the subject, we now give additional particulars. Mme. Parepa-Rosa sang the 2nd act of the *Borgia*; Gounod's cavatina, "Plus grand dans ton Obscurité," from *La Reine de Saba*; the scena and prayer, by the celebrated poet, Berneldaka; the second act of Flotow's opera, *Marta*; "The last Rose of Summer;" and Ardit's "Estasi." A number of Greek, American, and English gentlemen got up a subscription for illuminating all the theatre with wax tapers, and expended more than 1,600 francs in flowers, magnificent ribbons, and verses in five different languages, which came from all parts of the house, while the electric light shone brilliantly upon Mme. Parepa-Rosa. Each box was adorned with two nosegays, and sonnets printed in various colours. The theatre was filled to overflowing with the first society in Cairo. Moreover, as Medini was ill, the baritone, Cottone, undertook the part of the Duke, in *Lucrezia Borgia*, to oblige Mme. Parepa-Rosa. The latter was attired splendidly, and radiant with the brilliancy of the house. On her appearance, the public broke out in vociferous applause. She and her companions, Corsi and Cottone, vied with each other in rendering this act one of the best portions of the evening's performance.

In consequence, also, of Medini's illness, Madame Parepa had to learn and sing, in twenty-four hours, a Greek song, in which she excited great enthusiasm, and which she had to repeat amid loud cries of *bis*. When the song was over, she was presented with two lyres, ornamented with French flowers, ivy and laurel. In one were two magnificent gold ear-rings with pendants in the Egyptian style, and in the other a gorgeous and most valuable gold necklace, in the same Egyptian style, three inches broad, and of massive gold. This present came from the association which had taken the benefit under its care. When the lady then sang, in the purest French, Gounod's air from *La Reine de Saba*, and "The last Rose of Summer," in her native English, it is impossible to describe the effect produced on the representatives of the different nations that inhabit Cairo. The enthusiasm became delirium, for everyone is invariably deeply moved at hearing his own language in a foreign land. From the Princes and Princesses Madame Parepa-Rosa received a bracelet set with diamonds; a medallion with a large brilliant in the centre, and others round it; another medallion ornamented with brilliants and turquoises; an enamelled watch, set with brilliants and pearls, with chain and case; a pair of very heavy Arab bracelets; a brilliant ring, and other objects which it would take too long to mention.—*L'Omnibus*.

The evening of the 25th March will be for ever indelibly fixed in the annals of Italian Opera at Cairo. On that evening took place the benefit of Mme. Euphrosyne Parepa-Rosa. I will not attempt to describe all the ovations offered her by an audience as numerous as select. The theatre was crowded; there was not a place vacant even in the gallery. The boxes were contested for by eager applicants, and if the building had been three times as large, it would have been crammed to the ceiling. The selection of the entertainment is a fresh proof of the eminent artist's good taste. It comprised the second act of *Lucrezia Borgia*; the second act of *Marta*; the cavatina from Gounod's *Reine de Saba*; a Greek romance written expressly for the fair and famous vocalist; Ardit's celebrated waltz, "L'estasi;" and an overture with full band by Signor Bottesini. In the act from *Marta*, the famous song, "The last Rose of Summer," was given by Madame Parepa-Rosa in English so successfully that it had to be repeated; the Greek romance and Ardit's waltz were also encored. On this occasion, the lady indulged in a series of splendid *toilettes*, each more magnificent and elegant than the rest. The flowers offered her were so numerous that the stage appeared transformed into a garden. There were innumerable bouquets and garlands with elegant ribbons, and all kinds of poetical compositions in Italian, French, and English. To all this must be added the valuable presents sent by the viceregal Princesses, that is to say: a magnificent bracelet in brilliants; a *baeloque*, also in brilliants, and no less

gorgeous; a watch with chain and brilliants; and a very valuable ring of the same kind. Nor were these the only presents received by the lady. It is the custom here with many to send money as well as other precious objects. Thus the Viceroy himself and many others forwarded, as the price of their boxes, several thousand francs! To sum up in a few words: both as far as regards public interest and private feeling, the benefit could not have gone off better, and all hopes of the fair and popular artist must have been amply fulfilled.

The season is now at an end. This evening, Mme. Parepa-Rosa will say farewell to the Egyptian public, the opera being *Don Giovanni*, in which she will sustain the very difficult part of Donna Anna. A succession of unforeseen and unpreventable circumstances has retarded the production of this opera, though the grand rehearsal took place a fortnight ago. Had not Mme. Parepa-Rosa been concerned in the matter, the management would have given up all idea of having Mozart's great work performed, as the public will not be able to enjoy it more than a single evening. But the fame of Mme. Parepa-Rosa as Donna Anna is so great, that the management has decided on giving the opera in spite of everything.—REG. (Correspondent of *Il Trovatore*).

MUSIC IN VIENNA.

(From a Correspondent.)

In order to afford the visitors at the approaching grand Exhibition some idea of the musical capabilities of this capital, two concerts will be given on the 4th and 11th of May, by the Society of the Friends of Music, the Vienna Männergesangverein, the Philharmonic Society, and the Singverein combined. The first concert will be devoted to the most celebrated compositions of Schubert, and the second to one or more of the greatest works by Beethoven.

The managing committee of the Society of the Friends of Music have made Madame Gomperz-Bettelheim a significant present, for her rendering of the music allotted to David in Handel's *Saul*. It consists of a flattering letter of thanks and an admirably executed copy, in Carrara marble, of Michael Angelo's statue of him who overthrew Goliath. On the pedestal is a lyre, the device of the Society, and the words: "the 28th February, 1873," being the date of the performance in which the lady took part.

The right of presenting the opera entitled *La Coupe du Roi de Thule*, composed by Dias, and first produced at the Grand Opera, Paris, has been purchased for a very large sum by the management of the Imperial Operahouse here. The work will be produced during the period of the great Exhibition.

Miss Minnie Hauck took her leave of the Imperial Operahouse as Angélique, in *Le Domino Noir*, preparatory to entering upon her engagement at the Comic Opera. It was a great evening for her. The public overwhelmed her with applause, and called her on repeatedly. Nor were her comrades less friendly and demonstrative. On entering her dressing-room, she found it festively decked out; and, at the conclusion of the opera, the members of the company assembled on the stage, and Herr Walter, after making a spirited speech, handed Miss Minnie, in his own name and that of his colleagues, a splendid wreath. On the ribbon which tied it were the names of the donors. The only person who took no part in the proceedings was Mdle. Ehnn, who expressly forbade her name appearing in connection with any ovation or mark of respect to her Transatlantic sister in art. Previously to appearing at the Komische Oper, Miss Hauck will fulfil a short engagement in Riga.

ELECTRIC TELEGRAPH IN MONTALLUYAH.

(From "Another World.")

The electric telegraph among us is, in its rapidity, not unlike that used in your world, but is different in construction and mode of working. What is written at one station is reproduced in its exact size and form at another. Even a portrait designed at one end of the telegraph with the electric acid would be instantaneously reproduced at the other end, perhaps many hundred miles distant.

GAIETY THEATRE.

Wallace's ever-popular *Maritana*—the *Bohemian Girl* of its composer—was given on Saturday afternoon, as one of the series of English operas promised in Mr. Hollingshead's recently-issued prospectus of the summer season. It is far too late in the day to discuss either Mr. Fitzball's drama, or the music allied to it by Wallace. *Maritana* long ago found acceptance, for reasons which are not obscure; and no gathering of English amateurs, attracted by it needs to have the merits of the opera pointed out. Saturday's audience was not a very large one, but what it lacked in numbers it made up for in enthusiasm, being stimulated thereto by a performance which, taken for all in all, was very satisfactory. Scarcely could a better representative of the heroine be found than Miss Blanche Cole, who acted with extreme propriety and intelligence, while her singing was that of a refined and accomplished artist. We cannot mention all the successes achieved by Miss Cole throughout her very able assumption of the *Gitana*; but, to take one or two at random, her delivery of the romances, "It was a knight of princely mien," and "The harp in the air," must have satisfied the most exigent taste. So long as Miss Cole remains on the English lyric stage it cannot be said that English opera wants a light soprano competent to do any work that comes within her range. Miss Lucy Franklin was an intelligent and efficient *Lazarillo*, keenly alive to the demands of the drama, and singing throughout with great earnestness of feeling. Her delivery of "Alas, those chimes so sweetly pealing" elicited much and deserved applause. The Don Caesar was Mr. Castle, an American tenor, of whose doings in the concert-room we have several times had to speak. This was, we believe, his *début* on the English stage, and he must be congratulated with reference to a decided success. His voice is somewhat hard, when forced; and he barely reaches the ideal of such a reckless, though always generous, character as Don Caesar. But, this apart, his performance gave satisfaction in a high degree. Mr. Castle showed himself quite at home with the conventional stage business, and was especially successful in the contrasted songs, "Let me like a soldier fall," and "There is a flower that bloometh," both of which were unanimously encored. Were it not that he will probably return to America, we should hail Mr. Castle's advent as a genuine acquisition to the resources of English opera. Signor Federici played the King fairly, and sang "Hear me, gentle *Maritana*" so well as to gain an encore. He has an agreeable baritone voice and style of which a good deal may yet be made. Mr. Aynsley Cooke was called upon to repeat "In happy moments." The minor parts were efficiently played, and Herr Meyer Lutz conducted with care and skill.

EXHIBITION CONCERTS.

No reader of musical news will require to be told how much importance is given to music in the scheme of the Exhibition which opened at Kensington on Monday week. The very character and enterprise of the arrangements made with Her Majesty's commissioners by Messrs. Novello, Ewer & Co. have compelled attention from the first, and excited a desire that success may attend an effort so manifestly excellent in its purpose. All we have to do, therefore, on the present occasion is to record the beginning of the orchestral and vocal concerts, which will continue daily while the Exhibition remains open. Two such concerts were given on Monday week, it being thought probable that a large holiday audience would attend. Owing, however, to the attraction of beautiful weather, the Exhibition was not patronized to the extent anticipated, and the music suffered equally with the rest of the "show." It may have been, also, that sufficient measures were not taken with a view to publicity. At all events, it could not be gathered from the advertisement columns of Easter Monday's journals that there was any Exhibition at all. None of these things, however, affected the character of the concerts, and the first performance showed that Mr. Barnby directs a capital orchestra, numbering in its ranks many of our best players, and quite competent to the high class of work that lies before it. The programmes were all that lovers of musical progress could desire. In the first were Auber's *Exhibition* overture, Mendelssohn's *Scotch* symphony, and the excellent orchestral selection from Wagner's *Lohengrin*, arranged by Signor Arditì for one of

his concerts a few years ago. These were played in admirable style, the quality of tone being good, and all due care being taken to obtain precision and expression. Mr. Barnby thus early showed himself at home with the orchestra, and the general effect produced under his intelligent guidance was quite satisfactory. At the second concert were played the overture to *Guillaume Tell*, Haydn's *Surprise* Symphony, Handel's Organ Concerto (No. 1), and the March from Gounod's *Reine de Saba*. When we say that Mr. Best was at the organ enough is said to prove that Handel's work lost nothing in the rendering. The vocal music, entrusted to Miss Walton and Mr. Thurlay Beale, was all discreetly chosen and accompanied by the orchestra. Two concerts were also given on the following day, with the same programmes, since which the daily selections have included Beethoven's Symphony (No. 8), Mendelssohn's *Reformation* Symphony, the overtures to *Die Zauberflöte* and *Le Médecin malgré lui*, Gounod's *Saltarello*, &c. These things speak for themselves, and we feel sure that the character of the Exhibition concerts only requires to be known in order to obtain general encouragement. It has often been a matter of reproach that London supports no orchestral concerts. The chance of doing so is now afforded, and we hope to see the reproach taken away, at all events for the present summer.

Since the above was written we have attended another concert—that of Wednesday last—and can speak with even greater emphasis as to the efficiency of Mr. Barnby's orchestra, and the general merits of the performance. The programme included the overture to Wagner's *Der fliegende Holländer*, which had not been heard in London since the production of the opera at Drury Lane in 1870. A more interesting selection could not possibly have been made. Next came Beethoven's Symphony, No. 5, admirably played, and followed by the Dance of Reapers, from Sullivan's music to the *Tempest*, the whole concluding with Auber's *Exhibition* overture. In addition to these orchestral works, Miss Dones sang in a style of great promise, Gounod's "There is a green hill" and "It is finished" from Bach's *Passion* (St. John). Not a word need be said in praise of a concert so made up, and we will not entertain a doubt as to the success of an enterprise so thoroughly educational. To do the latter, would be to despair of the fortunes of music in this country.

LAFONT.

... But a shadow was cast over all the evening's entertainment by a report—which, alas, turned out to be too true—that Lafont had just died. In England, where he was better known than any other French actor—except, perhaps, M. Bégnier—he will be much regretted; and the recollection of the characters he played some four years ago will live long in the memory of all playgoers. His Montjoye especially stands out as one of the most masterly creations of the modern stage. But in Paris we have yet later and more vivid reminiscences of the fine old man. His Prince of Monaco, in *Rabagas*, was the most perfect ideal of a stage gentleman that can be imagined. His last impersonation of all, in *Le Centenaire*, was fully described in these columns. I cannot think of any living actor so happily suited for parts of this nature, and the death of Lafont leaves a gap in the French drama which may long remain unfilled.—*Paris Correspondence of the Daily Telegraph*.

LAST LETTER OF CATHERINE HAYES.

(From *White's Echo of Many Lands*.)

The author possesses a valued *souvenir*, the last autograph letter ever written by Catherine Hayes; and as it clearly indicates that she had a presentiment of her approaching dissolution, the public will, perhaps, be interested in its perusal, more especially as she died within a few days after its dispatch. The letter, which is now for the first time published, is as follows:—

13, Westbourne Park, London, W.

"MY DEAR FRIEND,—I was very much delighted to receive your kind note, and thank you much for your kind gift of *The Irish Princess*. I hope when you come to London to have the pleasure of seeing you (if you are not too late), and I shall then be able to tell you what I anticipate; *du reste*, the gratification I had in reading your opera. I am so busy now, it is quite impossible to give time or thoughts to any particular thing, but the fashionable bill time that carries us all away during this the most successful season of many past. Thanks for the paper, and believe me ever yours sincerely,
"Dr. White."
"CATHERINE HAYES."

BELLEW IN AMERICA.

(From the "Brighton Guardian.")

We have already informed the Brighton public of the success which Mr. J. M. Bellew, the celebrated reader and elocutionist, has obtained in America. Some additional particulars, which may be of interest, have now come to hand. During the first six nights of his New York engagement, Mr. Bellew netted £500. He is under an engagement by which he is to receive as his share half the gross receipts, a guarantee being given that on no night shall he receive less than £50. In May he will return from America to England, and he will then, no doubt, give a series of readings in this country with all his blushing Transatlantic honours fresh upon him. His stay in England will, however, be limited by an engagement he has entered into to return to America, in September, for another reading tour of one hundred nights, on the terms of half receipts and a guarantee of £60 per night. His friends expect that he will clear about £10,000 by this engagement. After such financial statements one is prepared to hear that Mr. Bellew's reception has been enthusiastic, and that the American critics are loud in his praise. The success of New York has been repeated, or rather distanced, in Boston, where, as the local *Post* says, "It is no easy task to win recognition." The *Post* not only "recognises" Mr. Bellew, but avers that "such a success has seldom or never before been secured by a public reader in this country within so short a space of time," and says that Mr. Bellew's return "will be anticipated with delight by the thousands of admirers he has conquered in this city." The *Boston Post's* "final estimate" of Mr. Bellew is that he is "the best reader who has ever appeared in Boston." The Bostonians have heard, it may be remarked, both Fanny Kemble and Charles Dickens. A few days later, one of the *Globe* staff "interviewed" Mr. Bellew, and produced in his journal an agreeable and comprehensive account of the interview, pronouncing Mr. Bellew "an accomplished conversationalist and profound thinker, and above all a whole-souled gentleman."

MR. TOM TAYLOR ON *HAMLET*.

Shakespeare's *Hamlet* is at once, of all the master's works, the subtlest, most suggestive, and most metaphysical, and yet, of all his plays the oftenest acted and the most popular. It is said, indeed, that, taking town and country round, no play is so often seen on the stage in England as *Hamlet*, or so unfailing in its attraction, however presented. This popularity has given rise to an unusual familiarity with the play among actors. Every performer knows the part that belongs to his line in *Hamlet*. Many actors, in the course of their career, have acted every part, from lowest to highest; and of course all are familiar with the traditional business of the scenes. One result of this is that the play can be put upon the stage, in any theatre, at the shortest possible notice. Hence it is a play more often resorted to than any other in emergencies or for *débuts*; and none, as a rule, receives so little rehearsal, or is so often "pitchforked" on to the stage. Again, the cast includes so many parts, all in their degree important, that it is hardly possible to fill them all satisfactorily out of the company of any one theatre. In the next place, the very frequency of performance, and the universal acceptance of the traditional stage-business, have blunted the perception, in actors and audience alike, of the force of language and the significance of situations. Ordinary performances of the play have, in fact, become like outworn impressions from old plates—once vivid, precise, and delicate in light and shade, but by over use become course and smudged, untrue at once, and indistinct.

There seemed to me, therefore, when, lately, release from official life gave me more leisure for æsthetics, room for a representation of *Hamlet*, in which the stage business should be determined, and, if need be, remodelled, by study of the text, without implicit deference to tradition, in which time and care should be given to rehearsals, and a cast selected from many companies. In a regular theatre, at least with a night performance, this was hardly possible; but it seemed possible at the Crystal Palace in an afternoon performance, in which competition or collision with the theatres would be avoided, actors enabled to combine their work with existing night engagements, and the play brought out on a new stage, in which tradition had not yet established its rule—nowhere more rigid than in the theatre. Hence the experiment I am about to make, on and after Saturday, the 3rd of May. I have myself chosen the actors, cast the parts,

seen to the designing of costumes, the conduct of rehearsals, the stage business, and the scenic arrangements. I have not aimed at novelty for novelty's sake in any of these respects. I have felt myself as free to depart from the traditional stage business, in many of the most important scenes, as I have been ready to accept it in others; and am influenced both in my deviations and my acceptance by the desire to give the fullest effect to the scenes and the situations, under the guidance of the text.

In Shakspeare's day, with audiences in imaginative accord with the mighty magician who wrought his spells upon them, it was possible for spectators, as for poet, to dispense with all material aid from scenery, and all concern about costume. This is no longer possible. But it is still a nice practical question how far scenic illustration and costume may be carried without endangering the rightful supremacy of the acting. I have attempted to find this means for myself, with what success the public must decide. But in these points, again, my object has been not to seek display or correctness for their own sake, but solely with the motive of giving the fullest effect to the imaginative and dramatic elements of the play, and in the measure that seems to me best calculated to bring these into due relief. My object has been to produce *Hamlet*, not for the sake of the actor who is to play the part of the Prince of Denmark, but chiefly for artistic and æsthetic reasons, for the sake of the dramatic art and the public, with as complete a cast and appliances as I could obtain under the circumstances of the moment.

Tom Taylor.

The Tale Mr. Augustus Harris.

Mr. Augustus Harris, the stage-director of the Royal Italian Opera, died of congestion of the lungs, on Saturday last, April 19th. He was the cleverest stage-manager of his time. He was engaged for the position he held at the theatre at the commencement of the Royal Italian Opera in 1847, and he mounted and superintended the *mise-en-scène* of every opera that was put on the stage from that time to this, with the exception of one season. His knowledge of costume of the different periods, his cleverness in grouping effects, and in stage arrangements generally, were marvellous, and scenic effects were never carried to such perfection in opera as under his guidance and superintendence. He was an accomplished linguist, speaking fluently several European languages, and a perfect master of his position. The Emperor of Russia appointed him stage-director of the Italian Opera at St. Petersburg in recognition of the reputation he had acquired here—he going there in the winter season and returning to London in time for his duties at Covent Garden. He was also at certain periods engaged at Berlin, Madrid, Barcelona, and Paris, in the same capacity. He succeeded the Shakesperian reign of Charles Kean at the Princess's Theatre, in 1859, as lessee, and its destinies were under his rule until 1862. He made his first appearance as an actor there in 1842.

I was at Dover, after the London season of 1845, when I made the acquaintance of Mr. Harris in a very singular way. One evening, seeing the performance of a London company announced at the theatre, I, with a friend, went there, when we found ourselves added to half-a-dozen others in the boxes; the pit contained about twenty occupants, and the gallery scarcely rivalled the pit in numbers. The performance was, however, given, but during its progress the curtain accidentally fell and knocked down the young lady who was performing the principal character, thus bringing it to a sudden termination. Her violent screams induced me to go behind the scenes and ascertain the extent of damage done, and offer any assistance I could give to her, when I found Mr. Harris (who was the "*jeune première*" of the company) doing all he could to comfort and help the young lady in her distressing position.

He was born at Naples in 1826, and died at the age of 47, respected and liked by all who knew him.—*MS. Journal and Jottings*, by HENRY W. GOODBAN.

ST. JAMES'S HALL,

REGENT STREET AND PICCADILLY.

MR. CHARLES HALLÉ'S

Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that his Thirteenth Series of PIANOFORTE RECITALS will take place on the following Afternoons:—

FRIDAY, May 2,
FRIDAY, May 9,
FRIDAY, May 16,
FRIDAY, May 23,

FRIDAY, May 30,
FRIDAY, June 6,
FRIDAY, June 13,
FRIDAY, June 20.

The Programme of each "Recital" will include several concerted pieces for Pianoforte and other Instruments, duets, trios, quartets, &c., one of which (at least) will invariably be selected from works belonging to the "modern German school"—from Robert Schumann to Johannes Brahms, Raff, &c., and, as heretofore, a grand sonata for Pianoforte alone, by Beethoven, or some other great composer. Shorter solos for Pianoforte or other Instruments will stand in the place of the two vocal solos formerly included in the programmes, which, as on previous occasions, will consist of as many pieces as may limit the duration of the performance to two hours—from Three o'clock to Five P.M.

For the concerted pieces Mr. HALLÉ has secured the valuable co-operation of Madame NORMAN-NERUDA (Violin), Herr STRAUS (Viola), Signor PIATTI (Violoncello), &c.

Descriptions, analytical and historical, of the various compositions will, as usual, accompany the programmes.

THE FIRST RECITAL

WILL TAKE PLACE ON

FRIDAY AFTERNOON, MAY 2, 1873.

To Commence at Three o'clock precisely.

Programme.

- TRIO, in E minor, for pianoforte, violin, and violoncello (first time) *Haydn*.
Mr. CHARLES HALLÉ, Madame NORMAN-NERUDA, and Signor PIATTI.
RECIT. and ADAGIO, from Concerto in G minor, for violin..... *Spohr*.
Madame NORMAN-NERUDA.
SONATA, in F sharp major, Op. 78, for pianoforte alone *Beethoven*.
Mr. CHARLES HALLÉ.
SONATA, in G minor, Op. 65, for pianoforte and violoncello (first time) *Spohr*.
Mr. CHARLES HALLÉ and Signor PIATTI.
ARABESQUE, in C major, for pianoforte alone *Schumann*.
Mr. CHARLES HALLÉ.
TRIO, in B major, Op. 8, for pianoforte, violin, and violoncello (first time) *Brahms*.
Mr. CHARLES HALLÉ, Madame NORMAN-NERUDA, and Signor PIATTI.

PRICES OF ADMISSION.

	For the Series.		Single Tickets.	
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Subscribers wishing their Seats reserved are requested to notify their intention to Messrs. CHAPPELL and Co. on or before Monday, April 28.

CRYSTAL PALACE SATURDAY CONCERTS.

TWENTY-SIXTH CONCERT—THIS DAY—APRIL 26, 1873.

LAST CONCERT OF THE SEASON.

MR. MANN'S BENEFIT.

PROGRAMME.

- OVERTURE and CHORUS, "Now May again" (*Walpurgis Night*)
—Mr. HENRY GUY and the Crystal Palace Choir. .. *Mendelssohn*.
ARIA—Signor AGNESI (from Her Majesty's Opera).
ARIA—Madame OSTAVA TORRIANI (from Her Majesty's Opera—her first appearance).
SYMPHONY in B minor (unfinished) *Schubert*.
RECIT. and AIR, "Deeper and deeper still" and "Waft her angels" (*Jephtha*)—Mr. SIMS REEVES *Handel*.
SOLO for VIOLIN, "Fantasia"—Madame NORMAN-NERUDA .. *Ernst*.
ARIA, "Gli angeli d'inferno" (*Il Flauto Magico*)—Madame OTTO-ALYSKERN *Mozart*.
DUETTO—Madame OSTAVA TORRIANI and Signor Agnesi. .. *Martiani*.
SONG, a. "Hunting Song."—Mr. SIMS REEVES *Mendelssohn*.
Accompanied by Mr. CHARLES HALLÉ.
CHORAL FANTASIA for PIANO—Mr. CHARLES HALLÉ, Madame OTTO-ALYSKERN, Miss BESSIE GOODE, Miss ANNIE BUTTERWORTH; Messrs. HENRY GUY, WADMORE, and H. A. POPE. The Crystal Palace Choir and Band *Beethoven*.
VERTURE, "Tannhäuser" *Wagner*.
Conductor Mr. MANN.

MARRIAGE.

On the 9th inst., at St. Charles's, Ogle Street, Fitzroy Square, by the Rev. REGINALD TUKE, EDWARD GUERINI, Esq., of Cannes, to MARY ROSA, only daughter of WILLIAM WILBERFORCE, Esq., junior.

DEATHS.

On April the 19th, at his town residence, after a short illness, AUGUSTUS HARRIS, of the Royal Italian Opera, aged 48. Friends will kindly accept this intimation.

On April 18th, at 15, Notre Dame de Lorette, Paris, PIERRE CHÉRIE LAFONT, aged 75 (uncle of Mlle. Eugénie Coulon, of London).

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, APRIL 26, 1873.

WE have received another letter from the poor outcast, "Miss English Opera," who manages, somehow, to raise the price of an occasional postage stamp. Here is the letter:—

SIR.—As I sat shivering "out in the cold," a passer-by dropped a copy of your valuable journal. I picked it up and eagerly read the leading article, which gives me some hope of being rescued from my fallen state, and once more holding the position I ought to hold by the side of my two sumptuously cared for sisters, Art and Science. I do not envy them, but feel proud of the rapid strides they are making in the world, and how they are encouraged and patronized by the wealthy and the Government! Ah! sir, had I been so cared for, I, too, might have done good service to the state, and been the means of keeping from the rising generation a vicious and degrading class of entertainments which has vulgarized and polluted, instead of refined and elevated, the mind.

With my now feeble voice I sing all honour to Messrs. Chappell and Novello, for their great exertions to raise chamber and "orchestral" music to the highest pitch of perfection; and when they have attained this desirable end, they will, perhaps, look from their stalls beyond the "Orchestra," and see what a large stage is lying waste, waiting to be cultivated again, and judiciously watched over, to make it what it was in my time, a thing of exquisite beauty, filling the air with sweet music. Yours very truly,
MISS ENGLISH OPERA.

Door Step, Opera Colonnade, Haymarket.

There is something quite pathetic in the address given,— "Door-step, Opera Colonnade, Haymarket." It calls up an idea of homelessness peculiarly sad to the home-loving English nature—all the more sad in this case because the sufferer tells her story at the portals of an empty house, which, in some conceivable state of affairs, might be furnished as her residence. But touching pleas on the one hand and warm sympathy on the other can do little good. We live in a very matter-of-fact, prosaic, and practical world, which cannot be moved by mere sentiment, else would English opera have a home as sumptuous as her Italian sister. At present she asks for the impossible, unless her well-wishers are prepared to create a splendid pauper, and keep a roof over her head by "sending round the hat." All that can be done is to give the outcast temporary lodging now and then in places which happen to be vacated by the regular tenants—such lodging as that given to her on Saturday afternoons at the Gaiety Theatre. This, at all events, will keep her alive, and, in men's thoughts, till the advent of a time when she may exist upon her own resources, having no need for charity, or the sympathy of tender souls.

With the time just mentioned in view, those who are zealous for the English lyric stage will do well to remember that its prosperity can only be brought about by beginning

at the beginning. The old order of things must be swept away leaving no "crack" to tell the tale of its existence, or to taint the new with reminiscences of a disgraceful past. As a matter of fact, there is very little to dispose of thus. Fate has reduced the actual repertory of English opera to *Maritana*, *The Bohemian Girl*, and *Lurline*, while we have few artists specially identified with the national lyric stage. In effect, the ground is clear for new composers and new performers. But how to obtain them? and how to get a public which shall support them when found? Here the old difficulty recurs, and the subject is found to be revolving in a vicious circle. But the last point should be left out of the question at present. Nobody can say that such a public would not be forthcoming, and nobody can do any great thing in this world without faith. Let the partisans of English opera therefore assure themselves that success will be proportionate to desert. It is so in the long run, and the fact should encourage the sustained and strenuous effort which alone can meet the exigencies of the case. The creation of a worthy English opera will be a work of years. It demands a school of composition, and one of technical education for artists, neither of which exists, even on paper. To attempt to do without both the one and the other would be complete folly. Dramatic musicians may exist among us in sufficient numbers, and lyric comedians may abound, but the need of both is cultivation and opportunity. Without these things their talent will remain as unproductive as that of Gray's "mute, inglorious Milton;" or else it will assume the fantastic, ill-regulated shapes of which there are already examples sufficient.

But who is to establish our school of opera! The Government will not do so much is very certain. The Royal Academy of Music cannot—that is equally sure. Will "South Kensington" come to the rescue? If it did, it would be opposed by almost universal distrust. There remains the Crystal Palace, which has already done something in a casual and spasmodic way. We believe the great Sydenham establishment to be the sole hope of English Opera. Why, we believe this must appear to all who give the matter a serious thought. The Crystal Palace has resources in hand. It has a theatre, without the necessity of paying rent; it commands a public, unexacting because gratified by a hundred other attractions beneath the same roof; and it inspires confidence, because every enterprise it undertakes is carried out with spirit and success. Surely the ingenious managers of the Glass Palace can discover the way to utilise this unique position; not injuring themselves, while giving fresh life to a decayed branch of art. An hour's earnest thought over the matter will do more for English opera than all the virtuous indignation in the world. Is not the fortune of our lyric stage worth so much of effort?

The Pall Mall Gazette of Tuesday, April 22, informs us that—"Madame Arabella Goddard sailed from Southampton, yesterday (Monday), for the United States."

ROYAL GALLERY OF ILLUSTRATION.—Mr. and Mrs. German Reed's entertainment, *Happy Arcadia*, after a very long and successful run, will be withdrawn on Monday, May 5th, when a new entertainment by Mr. F. C. Burnand will be produced, under the title of *Mildred's Well; or a Romance of the Middle Ages*; the said romance taking place in the present century—a chronological error which will be fully explained by the author. The music, our readers will be very glad to hear, is by Mr. German Reed. Mr. Corney Grain, who promises a new musical sketch in a few days, will give *All Abroad* for the 160th time; and the very clever and amusing fishing piece, entitled *Very Catching*, will conclude the entertainment.

OCCASIONAL NOTES.

A STATEMENT has gone the round of the papers to the effect that the *viol di gamba* was to be publicly played last night in Exeter Hall, for the first time these ninety years. This is incorrect. The *viol di gamba*, admirably performed upon by Mr. Pettit, might have been heard any Friday in the Lent just past, at the Church of St. Anne, Soho; and might have been heard also at several of the Exhibition Concerts in Albert Hall, notably that of Wednesday last.

THE subjoined new regulation has been made by the Directors of the National Music Meetings at the Crystal Palace:—

"No Member of the Council of Musicians, who may have given instruction to any Competitor, or who might be directly or indirectly interested in the success of any Competitor, is eligible to serve on the Jury of the Class in which such Competitor may have entered."

This is perfectly fair, and so obvious that we wonder at its having been delayed till now.

WE are all more or less familiar with descriptive music from the time-honoured "Battle of Prague" to the various fantasias christened "Moonlight," "Absence," "Sleepless Nights," &c. A certain vagueness in the title is necessary to secure a sympathy between the mind of the composer and the imagination of the listener. It is quite possible to imagine moonlight described in musical phrases, but the artist must not attempt too much. A descriptive fantasia, entitled "The Fall of Paris and the Fortresses," just advertised, seems to promise rather more than could be performed. Besides several marches, this piece introduced the flag of truce, the sentinel on guard, the *sortie* from Paris, and, finally, the English feeding the Parisians. This last circumstance must be extremely difficult to describe musically. The rattle of knives and forks might, perhaps, be imitated, but it is difficult to conceive the sound of eating being accurately rendered by the most complicated harmony, especially as it is essential to mark that the French only were engaged in the consumption of the food, under the kind auspices of the English.

THE Richard Wagner Association for promoting the performance of the *Nibelungen* at Bayreuth—an association under the immediate patronage of the Emperor of Germany, the King of Bavaria, and the Grand Duke of Saxe-Coburg—lately held a meeting to settle its constitution. The principal statutes are as follow:—Every person purchasing a ticket, payable in three instalments of five florins each, in December, 1871; January, 1872; and January, 1873, is a member of the association. One person may become the possessor of several tickets. Tickets may also be purchased at a subsequent date, as far as the number of patron's certificates will allow, by supplementary payments. With the amount accruing from the sale of the tickets, patron's certificates will be purchased; for these, lots will afterwards be drawn by the members. For every thirty-five original tickets there will be an entire patron's certificate worth 300 thalers, or three thirds of a certificate, at 100 thalers each third. Each such part of a certificate entitles the holder to witness the representation of the entire work, that is to say, the four performances. The association furthermore undertakes, by getting up concerts, &c., to render the drawing for the certificates more favourable for the members by purchasing with the receipts of the concerts, &c., additional certificates, to be distributed among them. The association will also procure patrons' certificates from the central office for all persons desiring to become at once patrons of the undertaking. The performance of the "Festival-Stage-Play" will take place in the summer of 1874. The list of those who have taken tickets is already considerable, and among the names there are some very well known.

ROME.—A new opera, *Il Conte Verdi*, by Sig. Libano, was successfully produced, at the Teatro Apollo, on the 6th inst. Sig. Libano, who is a private gentleman, young and rich, had already produced an opera, *La Gulnara*, in Florence. The principal parts in *Il Conte Verdi* were sustained by Signore Wizjak, Ugolini, Signori Aldighieri and Gayarre. The composer was not in the theatre the first night, on account of a domestic calamity, but, on the second, he was called for and appeared nine or ten times.

CONCERTS VARIOUS.

MISS LILLIE EDMONDS gave a concert on Wednesday evening, which attracted an overflowing audience to the Store Street Music Hall. The *bénéficiaire* sang with much taste, "I would I were a little bird," "The Naiades," and with Mr. J. Bolton, John Parry's A B C duet, in all of which she was deservedly applauded. Mr. Bolton gave the ballad of "Dearer to my soul thou art," with feeling and expression. Miss Alice Phillips, a daughter of Mr. Henry Phillips, displayed her voice to advantage in a song, "The cloud-cap't towers," and received great applause. Mdle. Bonacich, Signor Salvini, and Mr. Pellissier, an accomplished amateur, gave some songs and concerted pieces admirably, the latter in Signor Tito Mattei's drinking song, "Lo Scapeto," was encored. Mr. F. Danville sang excellently the popular serenade, "Wake Linda, wake," and received an encore, as did also Mdme. Emmeline Thomas in a song with a harp accompaniment (well played by Mr. F. Chatterton). Among the instrumental performances worthy of notice was the playing of Miss A. L. Okey, an Australian pianist only seven years of age, who performed in a perfect manner, and to the entire satisfaction of all present, Mendelssohn's Concerto in G minor, exhibiting wonderful execution for one so young. The Misses Clara Cox, Lucy Cramer, Annie Beech, with Messrs. John Barrow, W. C. Bell, and C. F. Webb contributed several vocal and instrumental pieces which added much to the success of the concert. Mr. Fred Chatterton was deservedly encored in a harp solo, and Mr. Lansdowne Cottell, with Messrs. Clarke, C. F. Webb, and Signor Zuccardi, were most efficient conductors.

MR. RANSFORD gave his annual ballad concert on Monday evening, at St. James's Hall, and, we are glad to state, with decided success, the hall being full and fashionably attended. Mr. Ransford had a phalanx of talent to carry out his programme. The "Bijou Madrigal Union" sang several part-songs of a popular character, Madame Florence Lancia was encored in both her songs; Miss Ransford gave a song by J. R. Thomas, and sang two duets, one with her father, the other with Miss Alice Barth, in all of which she received the unanimous applause of the audience. Miss A. Barth, in Balfe's popular Irish ballad, "Killarney," displayed her voice to much advantage, as did also Madame Patey in a song by G. B. Allen, "Who can tell," and a song by Stanislaus. Mr. Ransford, on his appearance, received quite an ovation from his friends. The veteran sang, with his usual vigour, "Hearts of oak" and "Simon the cellarer"; he was loudly encored, giving the latter with great spirit. Mr. George Perren sang "Mary of Argyle" and the "Bay of Biscay," receiving an encore amid loud applause; as did also Messrs. Lloyd and Santley in "All's well." The former sang "The Pilgrim of love" and a song of Balfe's; the latter gave, with his accustomed excellence, a song of Blumenthal's, accompanied by the composer, and one of Hatton's, receiving tumultuous applause. Mr. Patey, whom everyone wishes to hear oftener, contributed "Down amongst the dead men;" Mr. Frederick Chatterton, his harp solo, "Remembrance of Italy," with great effect; and Mr. Sydney Smith, on the pianoforte, gave, in a brilliant manner, his "Irish air," and, on being encored, substituted his "Harp Éolienne," both of which were much and deservedly applauded. Messrs. Stanislaus, Ganz, and Lindsay Sloper were the accompanists.

MILAN.—Signor Perelli's new opera, *Viola Pisani*, has proved an utter failure at the Scala.

A HINT FOR WINCHESTER.

(From "Another World.")

I may here mention that a general feature in the correction of faults is the absence of violent punishment. We wish to raise and not degrade our children, and, perhaps, thereby implant the seeds of cruelty. We do not correct even our animals by blows. Horses, for instance, are never struck. Whips, with a small thong at the ends, are used only to flourish and to make sounds which the horse knows, but they are not used to strike the animal. Other modes are employed for curing viciousness, each according to the nature of the vice. In the case of a kicking horse, he is placed in a machine which is closed on him, the machine being so constructed that when shut it effectually prevents the animal moving, and he is kept there in the same position for hours. If, when taken out, he again kicks, he is placed back immediately. The process is repeated, when necessary, over and over, until the very sight of the machine will completely cow the animal, and he is effectually cured. The laws are very severe against those who ill-treat animals, but there is now no longer need to put them in force.

PROVINCIAL.

EXETER.—Mr. Ashe gave an afternoon and evening concert, on Thursday, April 17th, in the Victoria Hall, to large and fashionable audiences. The services of the following artists were retained, viz., Mdle. Nita Gaetano and Signor Foli in the vocal department; with the celebrated lady violinist, Madame Norman Néruda, Signor Piatti (violinello), and Mr. Charles Hallé (pianoforte), in the instrumental. Among the principal features of the morning programme was Mdle. Gaetano's rendering of Mozart's "Batti, batti," the violinello *obbligato* being exquisitely played by Signor Piatti. Signor Foli created the usual sensation, while the instrumental portion of both entertainments was received with enthusiastic applause.—On Friday and Saturday, 18th and 19th, Mr. and Mrs. Howard Paul occupied the building, and were well patronised.—Madame Dowland's *Matinée Musicale d'Invitation* took place on Saturday (19th), in the Royal Public Rooms, and was numerously attended. The vocalists were Mr. George Cox and Madame Dowland. Miss Adda Brevitor, pupil of Mr. Lyon, made a successful *début*, and, with Mr. G. R. Kenyse and Mr. G. W. Lyon, also pianists, assisted greatly in making Madame Dowland's venture an unqualified success.—J. J.

HERTFORD.—The concert in the Corn Exchange, on Wednesday, April 16, under the immediate patronage of Lieut.-Colonel Earl Cowper, K.G., and the officers of the 2nd Battalion Herts Rifle Volunteers, was decidedly the best ever given in this town. The vocalists were Mdme. Florence Lancia, Miss Purdy. Mr. Trelawney Cobham, and Signor Caravoglia. Mr. W. Ganz was the pianist. The band of the battalion, under the direction of Bugle-Major Bailey, assisted by playing in capital style selections from popular operas, Mr. Bailey himself contributing a clarinet solo by Bressant. The vocalists were in capital "form," Mdme. Lancia being compelled to repeat "There's a path by the river," and a duet (with Signor Caravoglia) from *Don Pasquale*. Miss Purdy, whose fine contralto voice was greatly admired, was encored in Mr. Cowen's agreeable song, "Marguerite," and sang Sullivan's "Looking back" with earnestness and pathos; Mr. Trelawney Cobham receiving the same compliment for his expressive singing of Blumenthal's "Message;" and Signor Caravoglia for his spirited delivery of "Largo al factotum." The two gentlemen were also called upon to repeat a duet by Masini. Mr. Ganz came in for a share of applause for his capital performance of some small pianoforte pieces by Schumann and Herr Silas, and his own very popular "Qui vive Galop."

REVIEWS.

BOOSEY & Co.

Nothing. Song. Poetry by ALICE HORTON. Music composed expressly for and dedicated to Mr. Sims Reeves by HENRIETTE.

THE words of this song are very pretty and piquant. Here is the first verse as sample:—

O say, sweet eyes,
Like lake-reflections of Italian skies,
Does looking up with sudden, soft surprise,
Mean nothing?
O lips, ripe red,
Do all the tender nothings uttered,
Since ye to curve, and curl, and pout, were bred,
Mean nothing?
O little hand,
So soft to touch, so royal to command,
Do clinging fingers in fair lady-land
Mean nothing?

Henriette has exactly caught and reflected the spirit of these words in her music, which is not less pretty and piquant, though as simple and easy as the least efficient amateur could desire. "Nothing" may safely be depended upon for effect by every one who is asked to sing something.

BRESLAU.—Mdme. Wilt, from Vienna, took part in the twelfth concert given by the Orchestral Union, when she sang the aria from *Die Entführung*, "Ah, Perfidio," by Beethoven, and several songs by Franz and Kirchner. The orchestra, under the direction of Herr B. Scholz, performed the prelude to Herr R. Wagner's *Tristan und Isolde*; the Turkish March, by Beethoven, and Symphony in A major, by Mendelssohn.

DUSSELDORF.—The Oratorio Vocal Association lately gave a most interesting concert, under the direction of Herr Th. Ratzenberger. The first part of the programme comprised various sacred compositions; the second consisted exclusively of a work never before heard here, the *Historia vom Leiden und Sterbens unsers Hrn Jesu Christ*, by Heinrich Schütz, the predecessor of Bach, and the inventor of the Passion-Oratorio, which culminated a century later in Bach's *Matthäuspassion*.

LES PETITS RIENS.

AN UNPUBLISHED BALLET BY MOZART (1778).*

Seldom, perhaps, has a man of genius experienced with such bitterness the disappointments of life, as Mozart did on his third and last attempt to introduce his music into the French capital. Despite the zealous support of his Mannheim friends, Wendling, the flute player, and Raaff, the singer, he could not succeed in overcoming the distrust which theatrical managers and concert-directors entertained then, as they entertain now, towards an unknown artist, so that he was at last obliged to be contented with a commission from the ballet-master Noverre to compose the music to a new ballet, and to oblige his new patron by consenting that his name should not appear in the bills.

Mozart, shamelessly plundered by a musical swindler, and presented to the public of the French Opera under a false name, is certainly a remarkable fact, the authenticity of which, however, is corroborated by the composer himself when writing to his father (See Otto Jahn, *Das Leben Mozarts*, Part II.) But something still more remarkable is: that the score of this ballet, which was long believed lost, still exists, in the library of the Grand Opera, where, in consequence of my representations, it was discovered, without any particular trouble, by my colleague, M. Nutter. A glance at the score is sufficient to distinguish the numbers mentioned by Mozart as his from the others. Before, however, examining them more carefully, it would, perhaps, be as well to devote a few words to the subject of Noverre's ballet, as well as to the circumstances of the period when it was produced.

When Mozart, on the 23rd March, 1778, visited Paris for the third time, the Académie de Musique had just gone through a kind of administrative revolution, inasmuch as it had, by a Royal decree, been withdrawn from the authority of the city and the Intendants of the "Menus Plaisirs," and transferred to the hands of a private individual, Devismes du Valgay, who was thenceforward to carry it on with sovereign sway at his own risk and peril.† At first sight, the task did not appear a difficult one; during the preceding five years, Gluck had completely renewed the national repertory and presented French opera with a pleiad of masterpieces, the last of which, *Armide* (first produced on the 23rd September, 1777,) was not inferior to the rest, either in intellectual importance or material success. Suard's pamphlets, La Harpe's shameless attacks, the Abbé Arnaud's caustic replies, and Marmontel's epigrams, had, it is true, stimulated party feeling, but they were far from frightening away the public; on the contrary, they rather excited its curiosity, and thus contributed to benefit the theatre pecuniarily.

One would have thought that Gluck's departure must have put an end to these disputes, or, at least, have diminished the musical excitement. But such was by no means the case, for, despite the absence of the Commander-in-Chief, the contest was continued more bitterly than ever. The seat of war alone was changed, being transferred, from want of nourishment, from the theatre to the papers and salons. This was not at all to the taste of the new manager, who would willingly have seen the whole conflict prolonged *ad infinitum*, on the condition of its being carried on in his theatre. A man of restless and enterprising mind, he was ready to make any sacrifice to revive the flame which seemed about to expire; and, as he thought it would be easy to arouse once more the party of old French opera, by which means the noisy successes of 1752 would be repeated, he sent for an Italian company, at very considerable expense, to perform Piccini's most important works under the direction of Piccini himself.‡

This company, a comic one, opened on the 11th June, 1778,

with *Le finto Gemelle* (*The Sham Twins*), followed in the bills by *Les petits Riens*, ballet-pantomime, by Noverre. Unluckily for Devismes, Gluck's grandiose style, tragic recitatives, and melodies, which seemed cast in bronze, had by this time thoroughly weaned the French ear from the Italian cantilena. The nation had been so transformed by the man who preferred "the Muses to the Sirens," that they now sought enjoyment in a sterner kind of art, and felt the truth of the maxim: "*res severa verum gaudium*;" consequently, despite Piccini's insinuating melodies, and the merit of some of the singers, *Le finto Gemelle* was played before a gaping audience.

A satirical poem, circulated at the time, records the prevailing feeling:—

"Avec son opéra bouffon,
L'ami Devismes nous morfond ;
Si c'est ainsi qu'il se propose
D'amuser les Parisiens,
Mieux vaudrait rester porte close,
Que de donner si peu de chose
Accompagné de petits riens."

Despite, however, the touch of malice in the last two verses where the "peu de chose" is coupled with the "petits riens," the new ballet was more successful than the opera imported from beyond the Alps. Whether Noverre's work merited the indulgence which was refused to Piccini's, I cannot say, as all my researches for the libretto, both in the Bibliothèque Nationale, and in the library of the Opera have been fruitless. Luckily, however, the *Journal de Paris*, of the 12th June, contains the gist of the work, and thus enables the reader to form an opinion about it. The article in this paper runs thus word for word:—

"After *Le finto Gemelle* was produced for the first time, *Les petits Riens*, ballad-pantomime, in three episodical, and nearly independent scenes, by Noverre. The first of the scenes is purely Anacreontic: Amor caught in a net, and shut up in a cage, most agreeably represented by Mdlle. Guimard and Vestris, who develop all the grace inherent to the subject. The second is Blind-Man's-Buff, where d'Auber-Val, the popular favourite, sustains the principal part; while, in the last, a roguish Cupid brings to a couple of shepherdesses a third disguised as a shepherd. Mdlle. Asselin plays the part of the Shepherd, and Mdlles. Guimard and Allard, the parts of the Shepherdesses: the latter fall in love with the pretended shepherd, who, at length, puts an end to the deception, by uncovering his bosom, the piquant nature of the scene being increased by the skill and grace of the three celebrated dancers. We must mention, moreover, at the moment of Mdlle. Asselin's showing the two shepherdesses they were deceived, several voices called out, *Da capo*, and that the intricate dance-figures, with which the ballet concludes, were greatly applauded."

(To be continued).

BROOKLYN.—The fourth concert of the fifteenth season of the Philharmonic Society was given on Saturday evening, March 29, at the Academy of Music, with the following artists: Miss Annie Louise Clary (contralto), Mr. Richard Hoffman (pianist), and Mr. Carl Bergman (conductor). Miss Cary sang admirably, and Mr. Hoffman obtained unusual success, from the fact of the orchestra not playing too loudly, so that the piano was heard distinctly. The programme was one of the best of the season, and the solo artists, as well as the orchestra, acquitted themselves entirely to the satisfaction of the audience.

BRUSSWICK.—Herr Carl Müller, the founder, and first violin, of the celebrated Müller Quartet, died here, at a very advanced age, on the 4th inst.

DARMSTADT.—The question of the erection of a new theatre in the place of that burnt down has lately been occupying the attention of the *Landtag*, or Parliament. Herr Semper, the well-known architect, has prepared three different plans. The expense of carrying out one of them would involve an expenditure of from 1,200,000 to 1,600,000 florins. To this would have to be added the cost for scenery, machinery, decorations, etc., amounting to about half a million. In consequence of the large outlay they would involve, these plans have been laid aside for another plan which, retaining the outer walls, which are still standing, of the old Theatre, would not require for its realisation a larger sum than from 800,000 to 900,000 florins. If this plan were adopted, no very large grant would be required from the State, and the *Landtag* would, in all probability, vote the necessary sum.

GLOGAU.—A performance of the Abbate Franz Liszt's oratorio, *Die heilige Elisabeth*, was given recently in the Stadttheater.

* See the *Journal de Paris* 10th and 11th July, 1778.

* From *Le Ménestrel*.

† Grimm, *Correspondence littéraire*, x. p. 37.

‡ It was in 1729 that the first Italian (comic) operatic company came to Paris. They performed two works, *Il Giocatore* and *Don Mico e Leobina*, but did not make any impression. A second company, who appeared in 1752, caused, on the contrary, a genuine revolution with Pergolese's *Serva Padrona*, which achieved a well nigh fanatical success. It may here be mentioned, as a fact but little known, that this same work of Pergolese's had been previously brought out as far back as the 4th October, 1746, at the Comédie Italienne, without attracting any particular attention. (See the *Dictionnaire des Théâtres de Paris*, by the Brothers Parfait.)

SOMETHING ABOUT L'AFRICAINNE.

(To the Editor of the "Musical World.")

DEAR SIR,—Much surprise was evinced, I am sure, when the opera chosen this year for the opening night at Covent Garden was *L'Africaine*; and I am pleased my humble but earnest suggestion, contained in a letter to you last year, appears now to be carried out—i.e., the repeated performances of the work.

Without wishing to disparage the already given performances this year, I cannot comprehend (save enabling artists to display their talent as a *début*, to which nothing can be said against) how it is, when the Covent Garden original important characters are absent—one of them chosen by the composer himself—that the opera should suddenly be performed as often in three weeks as it was during the last two seasons put together, when the co-operation of the now absentees was available.

Anticipating the speedy arrival of the promised original artists, including the Queen of Queens—the incomparable Pauline Lucca—I remain, dear sir, yours truly,

London, 22nd April, 1873.

O. L.

—o—
WAIFS.

CORRECTION OF FAULTS IN CHILDREN.—We never punish by the imposition of tasks, our aim being to inculcate the love of study, and encourage the child to regard his work as a favour and a privilege. On the contrary we now punish the student rather by taking away the old than by imposing new schoolwork; and this is so effected that the boy, though at first delighted, soon thirsts to resume his studies. In many cases the pupil is not allowed even to know that he is punished,—i.e., why the discipline is changed,—lest he should become attached to a fault for which he has suffered and, as it were, paid dearly; lest, too, the excitement of eluding detection should make it pleasurable to transgress when the immediate pressure is removed, and he should thus become schooled in untruthfulness and deceit.—"Another World."

Mr. Vernon Rigby is engaged as principal tenor at the Bristol Festival, which is to be conducted by Mr. Hallé.

The death is announced of M. Bender, band-master of the Belgian regiment of Guides, and army inspector of music.

The death of Domenico Donzelli, the once celebrated tenor singer, is announced. He died at Bologna in his 81st year.

A series of evening concerts, choral and orchestral, will begin in the Royal Albert Hall next month, conducted by Mr. Barnby.

Mr. Bellew (now in America) will read, in Brighton, twice or thrice before he commences his new engagement in the United States.

Madame Liebhart, says an American paper, of the Rubinstein troupe, will spend the summer with Madame Lucca at her Newport villa.

The Clothworkers' Company have voted a gift of twenty-five guineas to the Great Marlborough Street Hospital for Diseases of the Skin.

Sir M. Costa's oratorio, *Eli*, is to be given at the Glasgow Festival, under the direction of its composer, who generously gives his services.

M. Lafont, the celebrated French comedian, whose death is announced in Paris, was the uncle of the accomplished pianist, Mdlle. Engénie Coulon, of London.

We understand that Mr. Henry Smart's new oratorio, *Jacob*, which is to be performed at the Glasgow Festival, will be published by Messrs. J. B. Cramer and Co.

Hamlet has been produced at Vienna with, it is said, great success. Mdlle. Grossi played Ophelia, and Mdlle. Brandt the Queen. Both ladies, we need hardly say, were in London last season.

Signor Gaetano Ferri has succeeded Signor Merelli as the *impresario* of the Italian Operahouses at Moscow and St. Petersburg. Herr Julius Sulzer has received the Imperial authorization in Vienna to establish a permanent Italian Operahouse in that capital.

We hear of a successful new opera at Mahon, Island of Minorca, of all places in the world, and a Shakespearian one, being another setting of *Romeo and Juliet*. The young composer, Antonio Mercadet, a native of Mahon, had an "ovation" on the first representation.

The following works are in the programme of the Lower Rhine Festival, to be held next month at Aix-la-Chapelle:—Handel's *Messiah*, Mozart's *Davidde Penitente*, Beethoven's overture, Op. 115, and Choral Symphony, Rietz's Festival Overture, Mendelssohn's Overture to *A Midsummer Night's Dream*, Schumann's pianoforte Concerto, and a violin concerto by Spohr.

At Milan, the late Lord Lytton's *Zanoni*, has been made the subject of an opera—*Viola Pisani*—by E. Perelli.

A puzzled American critic says:—"The Liszt Symphony was, after all, the principal feature of the concert. We confess honestly that we could not understand it, and so will not attempt to criticise it. It was tender, touching, plaintive, sad, startling, terrific, stupendous, overwhelming—but we won't exhaust our entire stock of adjectives. Was it a really great and noble composition? We give it up."

According to some wildly-credulous foreign papers Mdlle. Adeline Patti was so overcome by the warmth of her reception on the occasion of her farewell performance in St. Petersburg, that she fainted, and Mdlle. Nilsson-Rouzeaud, forgetting her marriage, begged her manager to be allowed to remain in that city a while longer, because the people of the Russian capital were her "betrothed."

The Liverpool papers speak in high terms of a young lady named Holcroft, (a descendant of the author of the "Road to Ruin"), who has made her *début* as a vocalist, at the Amphitheatre, in Mr. Falconer's drama of *Killarney*. The *Daily Post* says:—"Miss Holcroft, who appears as Norah, sings Balfe's pretty song, 'Killarney,' with a beauty and expression that quite charms the house. She has a sympathetic and good voice, and her sweet rendering of the song has to be repeated every night."

Herr Kaufmann, the Burgomaster of Bonn, who is chairman of the Schumann Festival, to be held the second week in August next, has issued a circular inviting support. The proceeds are to be devoted to the erection of a monument, with the composer's effigy, over his grave, in the cemetery just outside the Sternenthor gate of Bonn. We cannot, however, conceive a more fitting and touching memorial than the existing tombstone, shaded as the spot is with overhanging trees. Herr Wasielewski, the Music Director of Bonn, and Schumann's biographer will manage the proposed Festival.

In a late number of the *Contemporary Review* is a learned and entertaining paper by the Rev. H. R. Haweis on "Violins." Speaking of the immense sums paid for old instruments by celebrated makers, he says:—"1,500 acres of land in Cincinnati were on one occasion given for a 'Stainer;' and as the city of Pittsburgh is now built upon that very land, we may confidently say that this has turned out to be the heaviest price ever paid for a violin." The discovery that Pittsburgh is built on 1,500 acres of land in Cincinnati is a contribution to knowledge that should entitle Mr. Haweis to an honourable membership of the Geographical Society.—*Watson*.

A spiritualist sends to *Dexter Smith* a letter from the spirit of the Newburyport boy-ghost, and a harmless little song which it is claimed was written out—words and music—from the dictation of the youthful phantom. The boy-ghost states that he was flogged to death for having stolen his teacher's watch, and that if either of the Newburyport committee men will visit the school-house alone at midnight he will make "a startling revelation" to him. It would appear that this candid if dishonest youth is an unappreciated musical genius. Music has often formed an element of ghostly demonstrations, though individual musicians have seldom been manifest.

MOORE AND WASHINGTON IRVING.—I found Irving plain, and rather farmer-like in appearance, but perfectly gentlemanly and cordial in conversation and manner. Speaking of matters relative to Moore, he informed me that "he sold in the States as many copies of the bard's *Life of Byron*, as enabled him to purchase Sloperton Cottage. "But," he continued with a smile, "when our friend Tom subsequently sent me his *Irish Gentleman in search of a Religion*, all my exertions could not gain a footing or a reception for him, and after many fruitless efforts I was reluctantly obliged to send back the poor gentleman without any religion at all."—*White's Echoes of Many Lands*.

In the Court of Queen's Bench, on Monday, the case of "Toole v. Young" was mentioned. This was an action under the Copyright Act, tried before the Lord Chief Justice at Guildhall, when the plaintiff was nonsuited, with leave to enter a verdict for him. It appeared that Mr. Hollingshead wrote a tale for *Good Words*, entitled "Not Above his Business," which he afterwards dramatised under the name of *Shop*, and sold to the plaintiff, the celebrated comedian. The defendant had represented a piece called *Glory*, which, it was alleged, was an infringement of *Shop*. It was admitted that *Glory* contained several passages the same as those in *Shop*; but it had been much enlarged. The tale having been published first, it was contended, on the part of the defendant, that it was no infringement, because every one had a right to draw from a common source for the plot and incidents of his drama. If the drama had been written first and the tale afterwards, there would have been dramatic copyright. Sir John Karslake, Q.C., Mr. Serjeant Ballantine, Q.C., and Mr. Kelly, now moved for a new trial on the leave reserved. Rule granted.

Mr. Francis Bazin was elected on Saturday a member of the French Academy of Beaux Arts; musical section, *vice* M. Carafa, deceased.

Mr. Charles Swain, of Manchester, author of "The Mind," and other poems, has had a serious attack of illness, from which he is slowly recovering.

Thomas Jefferson is known to have solaced his leisure hours by playing the violin, on which he was proficient. His fondness for the instrument may be inferred from the following anecdote, quoted from his "Domestic Life," recently published by Harper and Brothers:—"In the year 1770, the house at Shadwell was destroyed by fire, and Jefferson moved to Monticello, where his preparations for a residence were sufficiently advanced to enable him to make it his permanent abode. He was from home when the fire took place at Shadwell, and the first enquiry he made of the negro who carried him the news was after his books. 'Oh, my young master,' he replied, carelessly, 'they were all burned; but ah! we saved your fiddle.'"

Tourists in the Highlands are not unfrequently treated, as I have been, to the music of the national instrument, the bagpipes, whose wild, shrill tones, when heard reverberating through the distant hills of Scotland, produce a most extraordinary effect. Dr. Johnson, while travelling here with his friend Boswell, on being asked his opinion of the instrument, &c., at once declared it to be "the voice of uproar and misrule." Johnson, to say the least of him, had neither ear nor taste for music, and would perhaps have expressed himself in a similar manner if asked to listen awhile to the voice of a Lind, a Tietjens, a Nilsson, or a Mario. Being at a concert once with a musical friend (who admired the performance of an exquisite solo on the violin), he turned and whispered into the ear of the Doctor, "How exquisite, how difficult!" when Johnson instantly growled out, "I wish it were impossible." In comparing some of the Scotch and Irish melodies, I found the closest family likeness and connection between them, just as all over the Highlands to this day, whole winter evenings are spent in relating the adventures of Irish kings, and the loves of Milesian maids. —From *White's Echoes of Many Lands*.

The death of the French actor Lafont will create a void in the Parisian theatrical world. Born in 1801, he had passed the allotted limit, not only of dramatic existence, but of human life. Lafont was brought up to be a surgeon, and in that capacity made two voyages to India on board a man-of-war. He came to Paris with the intention of studying for the opera in 1822, but he soon abandoned this idea, and we find him joining the Vaudeville company, and playing parts which had previously been taken by Gonthier, a celebrated actor of that period. When the Vaudeville was burned in 1839, he formed part of the troupe at the Variétés, where many of his creations, such as *Le Chevalier de Saint Georges*, *Le Lion Empailé*, and *Les Deux Brigadiers*, proved an immense success. Lafont returned to the Vaudeville—the old house on the Place de la Bourse—in 1855, where he played the parts of the Marquis in *Les Ganaches*, and of Raoul in *Montjoye*. His two latest achievements were in Sardou's *Rabagas*, at the new Vaudeville, and in *Le Centenaire*. No one who saw him as the Prince of Monaco in the former of these pieces could have believed that he was witnessing the performance of an actor who was born with the present century, for his natural air of distinction and easy grace might have been envied by many a *gandin* over whose head less than thirty summers had passed. Lafont was to have visited London in the course of the present season, and the French company now playing at the Princess's Theatre will be at a loss to fill his place.

During the vintage the people employed in the different vineyards of Medoc, whether they live in the district or have come from afar, generally devote their evenings to dancing, and many give themselves up to drinking as well. The strolling vintagers travel about accompanied by their own musicians, who, in the majority of instances, are either halt or blind. Proceeding towards Pauillac in the evening, just as work was over, I came upon troops of vintagers returning home, clad for the most part in rags a trifle less brilliant than the rainbow, with attendant musicians playing some lively tune on violins held *bass-viol* fashion, fifes, hurdy-gurdies, and guitars; while the bronze-complexioned, bare-legged, bright-eyed, grape-besmeared children of the party danced merrily around them. Curiosity led me to follow one of these troops into the town hostelry. . . . A few of the vintagers drank out of stout glasses, but the men, as a rule, preferred raising the large cans to their lips, and drinking from the spout. When the dinner was finished the tables were moved on one side, and fiddlers and grinders of the hurdy-gurdy seated themselves on casks, and struck up some lively tune; whereupon men and women danced a monotonous kind of waltz, the figure of which was remarkably simple, and never by any chance varied save when some dancer who had taken too much wine avoured the company with an extravagant *pas seul*. All the time dancing was going on a large, oft-replenished can of wine stood on a side table for those to help themselves who pleased.—*Hool Partridge*.

Miss Rose Hersee has lately had an interview with President Grant at the White House.

A correspondent of the New York *Musical Gazette* thus describes a visit to the old African church in Richmond, Virginia:—

"This has been for generations the leading coloured church in the city. The congregation is very large, and the sight is an interesting one. Every seat is filled, and many are usually standing by the doors. The whole number could not be less than 700. I was struck by the general appearance of neatness in young and old alike, and nothing could be more quiet and orderly than their behaviour. It is their custom to assemble about half an hour before the time of service, and spend the time in singing their "spiritual songs." No one who has witnessed the scene can ever forget it. Strange to say, the most characteristic feature of the performance is its quietness and repose. There is no appearance of haste, and no excitement. People come in quietly and take their seats till the room is about half full. At this point (the congregation still continuing to assemble) a low murmur is heard, at first hardly distinguishable from the rustling of incoming members. It proves to be a voice, but the ear fails to discern as yet a positive melody. It gradually becomes more distinct, and as it does so, a soft beating sound is heard in various parts of the room. It is from the feet of merry "worshippers," who thus respond to the rhythmic flow before they are fully prepared to join with their voices. But these are soon added, and the tide of song rises and falls with ever-varying solo and chorus, strophe and antistrophe, unison singing and part-singing, till the self-appointed leader becomes weary, or reaches the end of his list of verses, or for whatever reason he concludes to stop. A brief interval of silence then ensues, after which we hear another murmur, and the same experience is repeated. If a revival is in progress, the excitement, of course, reaches a much higher pitch. Then we have the violent swaying of the body, the walking to and fro, the falling insensible to the floor, and other effect, which result from the stimulated nervous condition into which they are gradually brought through the influence of their own wild songs. Of the songs themselves I will not undertake to speak."

"Independent Journalism," of which we have all heard so much, is undoubtedly a fine thing and to be desired, particularly in criticism. The great West, that region of pork and prairie, of divorce laws and Chicago, has apparently made to itself a solemn vow that it will go "one better" than anything produced nearer the rising sun. Consequently the independent critic is there developed to an abnormal extent. Ruthless as Jeffrey, in the early days of the *Edinburgh Review*, fertile in fanciful comparisons as a reorganized Swinburne, he measures out epithets by the yard and illustrations by the mile. Stook companies he rejoices to demolish; concert singers fall like reeds before his galling paragraphs. No cherry tree of fame or reputation is secure from his little hatchet. With vast drafts upon imagination and a reckless variety of syllepsis, he concocts articles which fairly astound the reader by the glimpses they afford into hitherto unexplored regions of combinable English. Here, for example, is one of his latest efforts in the *Peoria Review*:—

"Mlle. Liebhart didn't leave a dry eye in the wigwam when she sang 'There sno plash i kome,' and it was the general impression among her German auditors that she sang 'Rawbing Awdah' in English, while the English-speaking inhabitants were equally positive that 'Robin Adair' was a German ballad. Mlle. Ormeny had, and we suppose still retains, a magnificent voice for a fog-whistle. Its compass was perfectly surprising. She would shake the chandelier with a wild whoop that made every man instinctively feel for his scalp, and follow it up with a roar that would shame a bassoon."

In the words of Captain Cuttle, "There's solid chunks of wisdom for you." The native refinement of the writer's chaste but vivacious style is equalled only by his acute critical perception. So much talent surely cannot be properly appreciated amongst the Peorientals. The author of the brilliant quotation should no longer bloom like a sweet-briar in a country town, but come to this city and devote his talents to some of the musical weeklies. Success would be certain.—*Arcadian*.

MUSIC RECEIVED FOR REVIEW.

- J. B. CRAMER & Co.—Part 2 of "The Songs of Wales," edited by John Thomas; "O let me dream that dream again," by W. Metcalf; "Le Jagua," by Chevalier de Kontaki; "Bianca," and "Le Chant des fleurs," par E. Paladilhe; "La Fontaine," "Le bon retour," and "L'Etoile rouge," par M. Lafuente; "The Linda Waltz," by C. H. R. Marriott.
- J. B. CRAMER & Co. (Brighton).—"The Aquarium Galop," by James F. Simpson.
- DUNCAN DAVIDSON & Co.—Three Songs ("The Voice of Song," "The Old Ballad," and "Lady Mine"), composed by W. Lovell Phillips; "The Lark," duet, by Ignace Gibson.
- E. C. BOOBY.—"The School of Sorrow," sacred song, by Mina; "A long farewell," serenade, by A. D. Seales; "Good news from Ghent," song, by Yolande; "Jack's Letter," "Lost," and "Over we go," songs, by G. Millward; "Only a dream," "There is a garden in her face," and "The old man sits at his hearth alone," songs, by E. N. Grazia; "She like a Seraph sings," and "A land where beauty cannot fade," songs, by W. H. Cummings; "Nothing," song, by Henriette.

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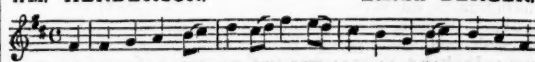
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What joys attend thine advent gay!

On every tree the birdies sing;

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